

THE ARCHITECTS NEWSPAPER

03_03.26.2008

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LAX BUILDING MAJOR NEW TERMINAL



The airport's iconic Theme Building.

COURTESY LOS ANGELES WORLD AIRPORTS

GETTING PUMPED

Los Angeles International Airport (LAX) is about to get a lot bigger. According to a recently-closed request for proposals (RFP), the city of Los Angeles is preparing to build its largest new terminal at the airport in over 20 years. Several major firms have applied for the project, one of the first steps in the airport's ambitious redevelopment plans. An architect should be chosen within one to two months, according to LAX officials.

The new Midfield Satellite Concourse, located about a quarter mile west of the airport's Tom Bradley International Terminal and at the location of a current hangar area, would measure 500,000 to 600,000 square

feet. Cost estimates have not been released. According to a RFP issued last fall and closed to entrants on December 20, the new terminal would stand about 140 feet wide, 700 to 1,000 feet long, and three to four levels high. It would be able to accommodate eight to nine Airbus A-380 aircraft gates, and would be connected to Tom Bradley via a 1,400-foot-long underground pedestrian tunnel. That tunnel would either include moving walkways, a people mover system, or both. The plans also call for a 100,000-square-foot, 80-foot-wide and 540-foot-long expansion of the Tom Bradley terminal, allowing for new gates **continued on page 5**

ART CENTER'S AMBITIOUS NEW PLANS ENERGIZE PASADENA



COURTESY DALY GENIK

Construction should begin in a year and completion is expected by mid-2011. Urban Partners and Pierce Educational Properties will finance the structure, which will be operated independently of Art Center.

The building is one of several bold designs that the institution has recently commissioned, giving the school one of the highest architectural profiles in the country. The board is now talking to Thom Mayne about the transformation of the nearby decommissioned Glenarm Power Plant—which the school recently leased from the city of Pasadena—into a graduate research and development **continued on page 12**

HIGH VOLTAGE

After five years of planning, Pasadena's Art Center College of Design gave final approval in February to a \$40 million new graduate housing scheme by Santa Monica-based Daly Genik.

The project sits next to the school's South Campus, a complex of studios and classrooms in South Pasadena that the same firm designed inside a former 1940s aircraft testing facility in 2004.



TIM STREET PORTER/ESTO

NEIGHBORS OPPOSE RE-OPENING FAMED FLW HOUSE

ENNIS IN LIMBO

Frank Lloyd Wright's renowned Ennis House, badly damaged in the 1994 Northridge Earthquake, is finally ready for visitors after a lengthy stabilization and renovation. But because of a dispute with neighbors, the house has yet to open to the public, and may even be put on the market for sale.

The Mayan-inspired structure, completed in 1924 in LA's Los Feliz neighborhood, is the largest and most recognizable of Wright's Textile Block houses, gaining fame from its appearance in films like *Bladerunner*, *House on Haunted Hill*, and *Black Rain*. Originally under private ownership, the house was donated to the public in 1980 by its eighth owner, Gus Brown, in the form of the Trust for Preservation of Cultural Heritage, renamed The Ennis House **continued on page 8**

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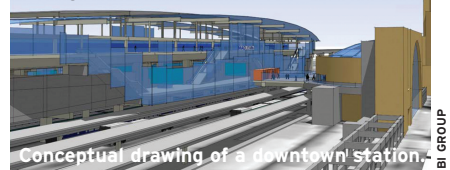
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MAJOR STEPS TOWARD NEW HI-SPEED RAIL



Conceptual drawing of a downtown station.

LBI GROUP

GAINING SPEED

Forget the red car era, in which public transportation was seen as unglamorous and irrelevant to Los Angeles life. In 2008, public transport projects crowd the region like sorority girls vying to be Pasadena's Rose Queen.

In January another hopeful, a high-speed intra-regional transportation system designed to link a necklace of Southern California airports and ports, transitioned from planning to implementation phase when the LA City **continued on page 11**

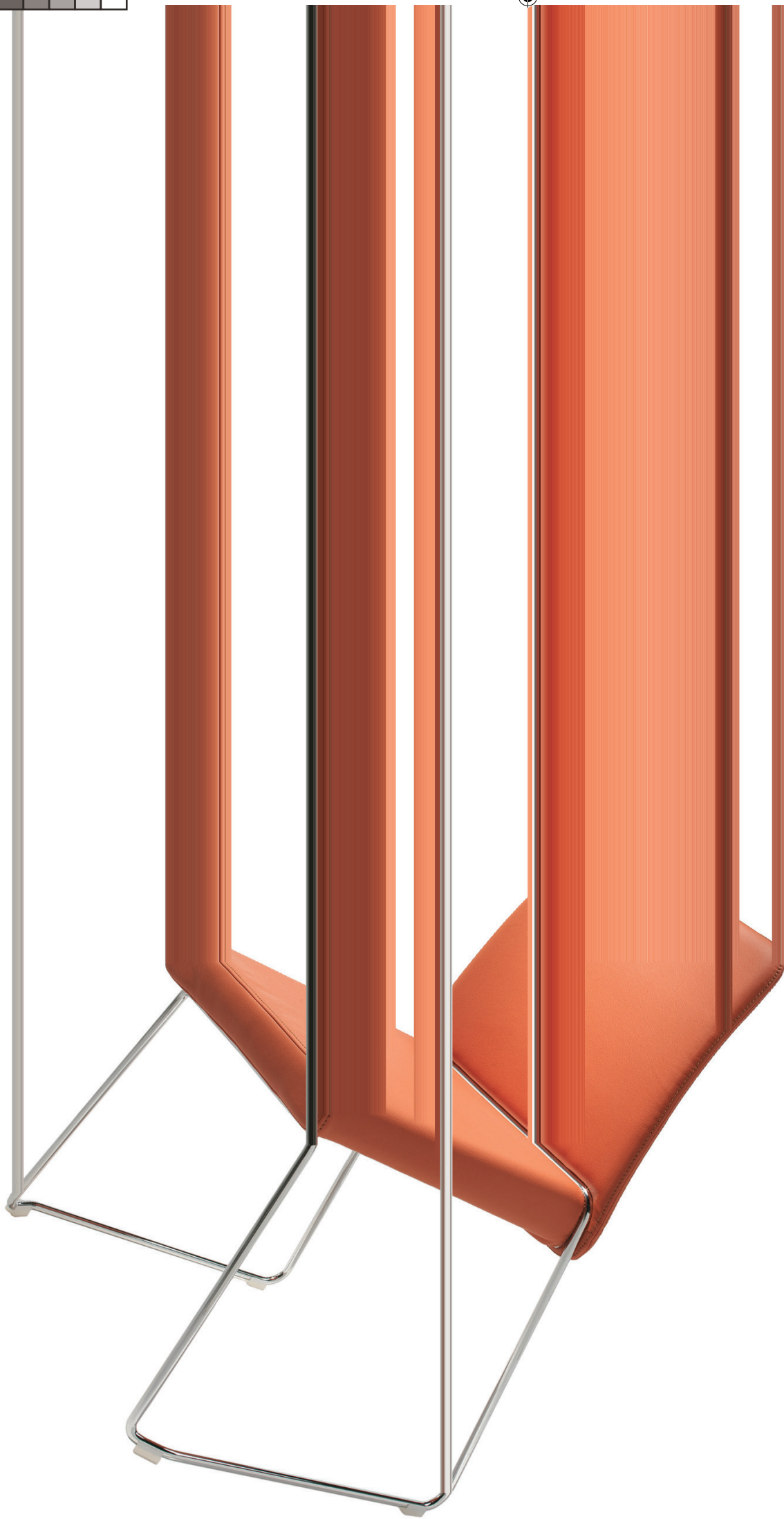
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HISAO SUZUKI



Image: Artelano, Chloe, Shin Azumi



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The land immediately adjacent to Captain Weber's settlement and the port developed as Stockton's commercial and civic downtown. The agricultural wealth of the region provided the economic base to support some splendid downtown commercial and government buildings in the 19th and early 20th centuries: the grand mission-style Stockton Hotel of 1910, the 1930 Fox Theater (now the Bob Hope Theater), and several beaux arts office towers. The areas around this center developed modest residential neighborhoods with towering shade trees that would be the envy of any new urbanist to protect the houses during the valley's scorching summer sun.

In the post-World War II period, Stockton suffered, like most American towns, from the rapid relocation of its downtown retail and commercial core to new suburban shopping malls, office parks, and car-dependent residential neighborhoods. It did, however, retain its county court and administrative buildings, providing the downtown with a daily influx of workers.

In the 1960s, the city's redevelopment agency decided to stop the outflow of businesses from downtown by knocking down many blocks of 19th century commercial structures (several with wooden sidewalks) and the towering 1910 stone county courthouse, replacing them with car-friendly shopping centers. If this "urban renewal" scheme did not totally destroy the entire downtown, an elevated "crosstown" highway was eventually rammed right through the area, effectively cutting the city in half. But despite these nearly calamitous projects, Stockton's downtown still has enough buildings to give it the feeling of a central urban downtown core.

Now the Stockton Redevelopment Agency wants to knock down seven more hotels in the downtown that serve as a handsome urban fabric and streetscape, weaving together the disparate structures that still remain in the area. The agency hopes to replace them with something the downtown already has in abundance—more parking lots—turning it into a hodge-podge of half-empty blocks that wants to be suburban but is neither that nor a functioning urban quarter.

Fortunately, there is a dedicated local group, Save Old Stockton, led by city planner Joy Neas and architect Linda Derivi, fighting the agency and trying to keep these buildings, restore them (perhaps as affordable housing), and bring people back to the area. It's a historic first step at an important preservation movement for the city. And though the group has run into well-organized opposition from local property owners and city officials, it is now preparing a lawsuit to have the buildings and downtown saved.

There will be a series of court cases in the coming months that will determine the fate of the buildings and what remains of the downtown's unique fabric. This is the perfect moment for architects, preservationists, and planners to weigh in on the importance of preserving dignified usable structures and to reverse the trend of reconfiguring California's downtowns around the requirements of the automobile. If you want to write a letter to protest this needless demolition, write the Stockton Record (www.recordnet.com) or the city council (www.stocktongov.com/citycouncil/index.cfm) and the leaders of Save Old Stockton, 924 North Yosemite Street, Stockton, CA 95203. **WILLIAM MENKING**

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The effort to preserve the battered stucco apartment in East Hollywood where the hard-drinking writer lived from 1963 to 1972 began last July when Bukowski admirer Lauren Everett spotted a Craigslist post advertising the property as a teardown for an asking price of \$1.3 million. In November, Everett and Esotouric Bus Tours co-founder Richard Schave took the matter before the Los Angeles Cultural Heritage Committee (CHC), hoping to have the bungalow where Bukowski transformed himself from an anonymous postal worker into a famous author designated a cultural-historic landmark.

Despite dramatic accusations from the property's owners that Bukowski was a Nazi sympathizer, the Committee voted 3-1 in favor of landmark status. On February 19, the Planning and Land Use Committee approved the CHC's recommendation, moving the issue to the full City Council, which gave final approval. That action prevents the property's owners from altering the unspectacular exterior and interior without special permission and may require them to wait up to a year for a demolition permit.

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Bukowski's courtyard apartment on De Longpre Avenue in East Hollywood.



MIKE SCHULTE

LETTERS

THRILLING TO OUR EARS

In today's world of info-addiction, abetted by the hand-held device and our own human ability to download, process, and store ideas and material at an alarming rate, *The Architect's Newspaper* gives us up-to-the-minute data, delivered hard and fast, just as it should be. Its information is timely and relevant, and moreover it seems to circulate faster than the speed of light. When *AN* speaks, people really do listen.

NEIL DENARI
NMDA, INC.
LOS ANGELES

RETRACTION REQUESTED

Any rumor of a sale of SOM, or any part of it ("Eavesdrop," *CAN* 02_02.27.2008), is completely false and a total fabrication. The remaining commentary in the article—with the exception of the quote from SOM partner Craig Hartman—was equally untrue.

GENE SCHNAIR
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MIKE SCHULTE

LETTERS

CLOSER READERS

I read your New York version regularly, but particularly enjoy the California edition as you cover current topics that are overlooked by other publications with a subtle yet provocative take in the editing and art design. I thought that in the most recent issue (*CAN* 02_02.27.2008), the juxtaposition of the article on Francois Perrin's Brentwood "transparent house" using polycarbonate cladding, the review of the A. Quincy Jones book illustrated by a photo of his Hathaway House, and the review "Walking Through Walls," of the art installation at SMMA, was brilliant as it makes us really think about architecture and how we interact with it. My only regret is that you do not come out in LA as frequently as you do in New York.

TOM ROBINSON
THE I. GRACE COMPANY
INGLEWOOD

After years of feeling like a backwoodsman out here in the wilds of LA, watching helplessly as the architectural press continued to portray the West Coast as a kind of cultural oddity (and then only sporadically—I guess it had to do with travel budgets), the arrival of a West Coast edition of *The Architect's Newspaper* has done wonders for our collective psyche. It's dog-eared within minutes of its arrival here at our office, and we've actually pursued leads and products highlighted in various features. It is, thankfully, full to the brim with anecdotal, even whimsical commentary rather than portentous mutterings, and we, like most of our contemporaries, don't mind a bit of jousting, as long as it's enjoyable, informative, and hits the mark.

CRAIG HODGETTS
HODGETTS AND FUNG
CULVER CITY

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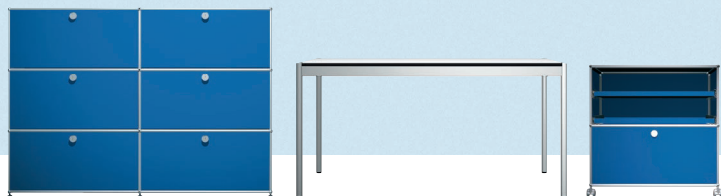
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THE ARCHITECT'S NEWSPAPER MARCH 26, 2008

EAVESDROP: ALISSA WALKER

DOMESTIC DISTURBANCE

According to *The San Francisco Chronicle*, the city's new planning department director **John Rahaim** is looking for a new apartment after his boyfriend **Lance Farber** destroyed their shared residence by damaging antique furnishings, smearing the walls with canned tomatoes, and setting a mattress on fire late last month. But this wasn't just any old PacHeights rental—Rahaim was living at the Dennis T. Sullivan Memorial Fire Chief's Home, a 1926 landmark sometimes offered to city employees in need of transitional housing. A million dollar bail has been posted for Farber, who fled the scene and was arrested later that night on suspicion of driving under the influence. While support for Rahaim, who was appointed by Mayor **Gavin Newsom** last September, has been overwhelmingly positive, one public official, fire commission vice president **Victor Makras**, is calling for Rahaim to cover the estimated \$30,000 in damages. And Makras would seem an expert on uninhabitable apartments in his role as president of property management company Makras Real Estate: A slew of negative reviews by his former tenants on the website Yelp range from "negligent with security and repairs" to "this is the epitome of a slum lord."

THE TWIN TOWERS

Architects coast to coast are murmuring about a tower proposed in February for Seattle by Portland-based **Zimmer Gunsul Frasca** that bears more than a passing resemblance to **Robert A. M. Stern's** Tour Carpe Diem announced in January in Paris. The glass towers both feature double-take-inducing faceted facades of triangular planes that angle in and out. While we cross-referenced the employee contact lists of each firm to find out which disgruntled architect lifted the blueprints along with his walking papers, several responses to an ArchNewsNow.com newsletter reveal that there are actually several more angles to the story. Keen eyes saw similar angles in Dallas' Fountain Place by **Henry Cobb** of **I.M. Pei & Partners** (1986), I.M. Pei's Bank of China Tower (1990), **Lab Architecture Studio/Bate Smart's** Federation Square, Melbourne (2002), even in the under-construction Bank of America Tower by **Cook + Fox** in Manhattan. Wow, we had no idea that architects were so... multi-faceted.

NOW THAT'S ENTERTAINMENT

When we got word that SBE Entertainment Group (owners of trendy LA restaurants, clubs, and other real estate) CEO **Sam Nazarian** was named to SCI-Arc's board of directors last month, we only had one question: How long until **Spencer Pratt** goes back to school for his masters in architecture? Let us explain. SBE's got a recurring gig on the is-it-real-or-is-it-fake docudrama *The Hills* (it's fake), one of the hottest shows on television, since star **Heidi Montag** "works" there. Watch closely (because you know you want to) and you'll notice SBE-affiliated institutions like the **Philippe Starck**-designed Katsuya fleet seem to appear on-screen a little more frequently than other LA locations. Therefore, it's only logical that next season will see a fascinating plot twist that results in a scantily-clad catfight in SCI-Arc's parking lot. Or Nazarian could help out the unemployed **Lauren Conrad**, who left her "job" at *Teen Vogue* at the end of last season. Maybe there's an opening in the SCI-Arc publications department?

SEND TIPS, GOSSIP, AND PARTY SOUVENIRS TO SLUBELL@ARCHPAPER.COM

GETTING PUMPED continued from front page along its west side. The RFP also says the building would aim for a LEED Silver rating.

LAX officials have not disclosed which architecture firms applied for the project, but according to one applicant, the competition includes Santiago Calatrava with Gensler Architects; Foster and Partners with Leo A Daly Architects and the Smith Group; Fentress Architects with HNTB; and Johnson Fain with HKS. DMJM Aviation was awarded \$25 million to be the project's contractor on March 3.

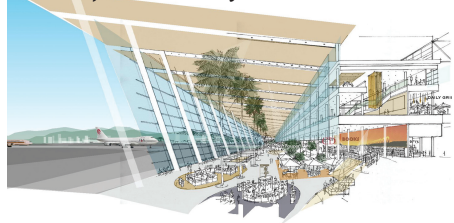
The airport's last major expansion came in 1984, with the opening of the Bradley terminal and domestic Terminal 1. The current expansion is a major step for the LAX Master Plan, released in 2005. The massive \$5 to 8 billion plan also calls for new gates, taxiways, parking structures, a new ground transportation center, an intermodal transportation center to connect to public transit, and even a new Central Terminal Area that will replace the airport's existing parking structures.

Last February, work began on the \$723.5 million modernization of the Tom Bradley Terminal, led by Leo A Daly Architects. That project, which the airport calls the largest individual project in city history,

includes interior renovations (an updated look and new furniture, lounges, and amenities), new LEED certified building systems, installation of an in-line checked-baggage security system, and a second boarding gate for extra-large planes. Work should be complete by March 2010.

Meanwhile, this February the city approved the building permit for restoration of the airport's iconic white-arched Theme Building. The 1961 building designed by Paul R. Williams had deteriorated significantly. The work, led by LA-based Gin Wong Associates, will include reinforcing the structure's core, adding new lateral bracing for its upper arches, repainting its exterior, replacing its plaster cladding, and seismic upgrades. That project is scheduled to be done in May 2009. **SAM LUBELL**

A conceptual rendering of the new terminal.



COURTESY LAXA

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WELDON BREWSTER

> NOBU

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Tel: 310-657-5711
Designer: David Rockwell

Designed by David Rockwell, who has done all but a couple of Nobu's 15 restaurants in eight countries, this 5,000-square-foot space in West Hollywood is located where l'Orangerie, a well-known French restaurant, once stood. Rockwell has taken full advantage of the space's tall ceilings and clear layout to create a contemporary space with refreshing subtlety and originality.

The restaurant's bar, main dining room, and "outdoor patio" (with a slightly pitched roof and divided by woven separators) are all organized around a central courtyard, which is topped with a large, barrel vaulted skylight. The wall separating this space from the main dining room is clad with woven dried hyacinth panels in front of plaster that is dramatically uplit in red and white. The walls of the dining spaces and bar are clad in a stitched wall covering reminiscent of tree bark, mahogany, teak, and walnut. Amorphous chandeliers are made of dried silkworm pods, while other lights were inspired by traditional Japanese fishing baskets, said Rockwell.

"We wanted to focus on craftsmanship, warmth, and welcome," said Rockwell, noting that his firm's longstanding relationship with the restaurant has opened up possibilities for him to experiment. **SL**



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REFRESHER COURSE

In April, Park La Brea, the 176-acre residential oasis of 12-story concrete towers and two-story garden townhouses built by Metropolitan Life Insurance Company to ease a post-World War II housing shortage, will complete the first phase of a more than \$20 million facelift. The sprawling property, which occupies all the land between the Los Angeles County Museum of Art and the teeming mall at The Grove, will eventually be renovated inside and out. Work is scheduled to begin in April on more landscaping, interior renovations, exterior treatments, and a new perimeter fence, spread over a two-year timetable.

Park La Brea may be the most successful example of Le Corbusier's (largely discredited) ideal composition of "towers in the park." It is a vertical city composed of a dozen X-shaped towers and lower-lying apartment blocks set within a pastoral atmosphere of gardens, lanes, and court-yards. In a city that boasts the fewest acres of parkland per resident in the nation, Park La Brea has thrived because of its green spaces and city views. But the aging complex underwent a bad paint job in the 1990s, turning the admittedly bland towers into what looked more like stacks of orange and beige packing crates. Moreover, its buildings and landscaping had begun to deteriorate, even as the complex began to suffer from a reputation for housing the elderly and the unhip.

The current makeover is the work of Lina Whitworth, project architect for LA-based Nadel Architects, which was hired by Park La Brea's owner, the Prime Group, in 2005. Whitworth's just-completed first assignment (at a cost of \$9 million) was to tackle the neglected eastern quarter of the property where three towers loom over asphalt and parked cars.

The towers were originally white monoliths, with little differentiation from ground to parapet. Whitworth used paint to give the towers a new sense of progression. A base is suggested by metallic-paint pinstripes

against a charcoal background. Next, a mustard stripe segues to the beige body of the tower. Another mustard stripe separates the final wide band of charcoal that animates the roofline. A new stainless steel marquee and charcoal proscenium were added to enlarge front entries that had looked like side entrances.

Whitworth's future tasks—specifics are still being developed—are to continue with the new paint palette, update and refresh the complex's other towers, and find a design theme to unify the complex. Another job will be to design a new centerpiece for the complex: a \$10 million rental office/clubhouse/fitness center and pool, slated to replace one of the offending parking lots, and to transform another parking lot into a central "Grand Court." Whitworth chose to insert a frankly contemporary structure into the crook of one of the X-shaped towers. This new building will actually be two structures, with roofs almost kissing along a jagged line formed where it looks as if a boomerang had split in half. One end of the structure will peek past the edge of its nearby tower and present a two-story glass facade to passing cars and pedestrians—a beckoning gesture that hides the big surprise of a crisply geometric pool elevated one story above street level.

Work has also begun on a new fence that will line the one public street that passes through the complex. The prefabricated fence will be made of ¼ inch laser-cut plate steel trapezoids—easy to replace as needed. The imagery—which will be the new motif at Park La Brea—is reminiscent of art deco, although Whitworth insists that the true inspiration is Bauhaus. "It may be deco-looking, but it is very modern in its tapping into the most recent technology."

Not everyone will buy that argument, and no doubt the makeover will inspire a new round of criticism. But so long as Park La Brea exists, it is probably safe to say that it will remain a monument to a vision of suburbia in the heart of the city. **GREG GOLDIN**

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NEIL
M. DENARI
ARCHITECTS

During his 20 years of practice, Neil Denari has won acclaim as an architectural visionary, a teacher (who briefly directed SCI-Arc), and a designer of dynamic interiors, notably LA Eyeworks on Beverly Boulevard and the Endeavor Talent Agency in Beverly Hills. But HL23, a 13-story tower of luxury condominiums in Manhattan's Chelsea neighborhood that broke ground last month, marks a quantum leap in scale and complexity. It is also a debut for developer



Alf Naman, formerly a real estate broker. Both were challenged to create a signature building that would maximize square footage on a narrow footprint and turn a profit.

They were brought together by gallery owner Casey Kaplan, for whom Denari had designed a space elsewhere in Chelsea. Naman had acquired a site fronting the High Line—a nearly completed park on an elevated former rail line running for 20 blocks along the West Side—on 23rd Street, west of Tenth Avenue. Diller Scofidio + Renfro are designing the High Line, and developers have been flocking to exploit its potential as a green forecourt for upscale housing. Polshek Partners designed a Standard hotel that bridges over the viaduct at the south end of the line, and Steven Holl has designed a 60-story tower

on 34th, at the north end. HL23 is smaller than either of these book-ends, but it is far bolder than its immediate neighbors.

"We needed to be fearless," said Denari, who spent six weeks preparing a schematic design that would secure the blessing of the New York City Planning Department. The enthusiastic response of planning chair Amanda Burden spurred a 20-month process of refining the design, selecting materials that would ensure a Gold LEED rating, and securing seven waivers from the city that would increase floor space by a third. Negotiations on the variances were complicated by a spur in the line that cuts into the footprint of the site. However, the location in West Chelsea is a former industrial zone that offers some of the freedom that the Western fron-



From far left: where the High Line meets HL23; a duplex terrace; on the High Line park.

els, increasing the illusion of height. The south and east facades angle and swell to increase the volume, and this gives the tower a living presence, as though it was a tree twisting to catch the sun. The rippling texture of the steel and faceted glass on the south side should mirror the shifts of light and create an alternation of transparency and reflectivity.

A single-story gallery will be constructed below the viaduct when the tower is completed late next year. That will enlarge the building's presence on 23rd Street, beside a public staircase leading up to the park. For the fortunate residents of a two-story maisonette at the base, nine full-floor apartments, and a duplex penthouse, all designed by Danish-born architect Thomas Juul-Hansen, the tower will provide a fusion of sculptural daring and sweeping vistas. Perhaps it's the fresh perspective of an LA firm in New York: HL23 is a third instance of LA architects weaning New Yorkers away from their infatuation with orthogonal blocks, following Frank Gehry with the IAC headquarters on the West Side Highway and Morphosis' addition to Cooper Union on Astor Place.

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ENNIS IN LIMBO continued from front page Foundation. The Northridge earthquake damaged several of its concrete blocks and caused large sections of its south retaining wall to break away. This, along with subsequent rain erosion, water damage, and neglect, left the house decaying and in serious danger of collapse. But thanks to over \$6.5 million collected in 2005 from the Ennis House Foundation, the National Trust for Historic Preservation, and the Frank Lloyd Wright Foundation, stabilization as well as an intensive renovation were able to go forward.

That project, headed by Frank Lloyd Wright's son Eric Lloyd Wright with Mack Construction and Historic Resources Group, included structural stabilization, refinished woodwork, ceiling replacement, floor repair, concrete block replacement, and cleaning. While restoration work continues (including replacing more blocks and finishing work on part of its retaining wall), the house is now ready for visitors, said Linda Dishman, chair of the foundation.

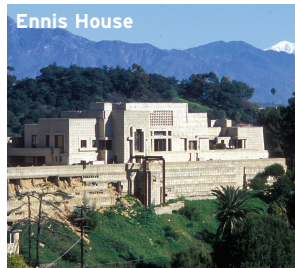
But the neighborhood isn't ready. A group of about

20 adjacent neighbors is fighting plans to reopen the house to the public, arguing that the house should be sold to a private owner. They say that re-opening it will again create havoc on a tiny street that was never intended to host visitors, conferences, fundraisers, movie shoots, or parties (Gus Brown was notorious for loud parties and for constantly allowing movies to film there). They add that local zoning prohibits any house in the neighborhood from hosting public visits or events, and point to a letter signed by the foundation in 2005 assuring them that the house would not be re-opened to the public.

"It's not a shrine, it's a home," said Frank Masi, who along with Donna Kolb is leading the group of opposed neighbors. "We want to restore the house to what it was meant to be—a single-family residence." He added that a recent proposal from the foundation was inadequate because it called for hosting events or tours over 200 times a year. He says he might consider a compromise, but still prefers a sale, preferably to a rep-

utable realtor who would be able to find a respectful owner. The house is land-marked, so its exterior could not be changed.

While Ennis House Foundation secretary-treasurer Stephen McAvoy said that right now the board has no plans to reopen the house to the public, Dishman said that the foundation is working hard to develop a plan allowing limited public access to the house that lessens impact on the neighbors. She said this could include carpooling to the site and having fewer visitors and events. But she admits that sale is a possibility. "If we can't work out something with the neighbors, then we might have to look at that," she said. "We've made a proposal. The ball is in their court." **SL**



Ennis House

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CLYFFORD STILL MUSEUM

Over the past ten years, Denver's landscape has bloomed with new cultural spaces, from Daniel Libeskind's Denver Museum of Art addition to the David Adjaye-designed Museum of Contemporary Art. Next to break ground in 2009 is a museum in the city's Civic Center Cultural Complex dedicated to the works of master Abstract Expressionist Clyfford Still. Designs for the single-artist gallery were unveiled in early March by Portland, Oregon architects Allied Works. "Knowing the pieces, scale, even the colors of paintings that will go in the museum gives us an incredible freedom to design specifically," said the firm's founder Brad Cloepfil.

Entry into the 31,500-square-foot, two-story museum will be through a grove of trees ending in a dim, almost subterranean entrance lobby over which a vast cantilever

floats. The building itself will appear "very dense, very singular," said Cloepfil, tightly holding itself to the earth in contrast to the soaring verticalities of the Libeskind addition only 12 feet away.

The choice of concrete as the main building material will highlight its monolithic nature. It will also allow for an interplay of light within the gallery spaces. With minor use of electrical light, Cloepfil intends to "let natural illumination rake and reflect off the different facets of the concrete." Crystals will be added to the concrete, diffusing light further into some rooms while leaving others more shadowy.

The museum, said its director Dean Sobel, will be the "cherry on the sundae" of Denver's cultural skyline. The project is set to open in 2010. **AMARA HOLSTEIN**

Architect: Allied Works
Location: Denver, Colorado
Client: Clyfford Still Museum
Completion: 2010

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Good things come in twos.

At least that's what San Diego architect Sebastian Mariscal thinks. He recently designed and built identical, side-by-side houses in La Jolla for his family and his business partner's family.

The project, which he calls Two Inns, came about when Mariscal found a great hillside lot with views of the city and the ocean that was already sub-divided in two. Unwilling to part with the land, he chose to build two houses on it.

"When I first visited the property, I climbed up to the roof of one of the little houses there and I felt inspired," he said.

Built into the side of the hill, the fairly minimal steel-framed houses gain dynamic variety with their interlocking combination of cast-in-place concrete below and elegant, warm ipe wood above. (Mariscal referred to the concrete as "masculine" and the wood as "feminine.") The identical-twin-like aspect of the houses has even caused visitors to stop and look.

Inside, the homes' highlight is their intimate connection to the outside. Their identical main floors, which contain sparsely but stylishly furnished kitchens and living rooms, are clad with 25 glass doors that slide away on automatic tracks, leaving the spaces completely open on three sides. The rectilinear house provides perfectly-framed views from this vantage point, and a front deck allows one to wander further outside. In back, a patio with its own fireplace abuts the grassy hillside. Both decks are floored with the same dark stone tiles as the main living space, effectively creating an outdoor extension of the home. A light well is carved out of the ground in back to allow ample natural illumination into the flexible basement playroom. Upstairs, the master bedrooms for both houses have large overhanging ipe decks. These are also clad with sliding glass doors open to the stunning views. This upper floor contains comfortable rooms for Mariscal's two

Sebastian Mariscal's living space (above) is open to the night air; rear view (below) of both houses with a light well.

children (Mariscal's business partner has no children, but two dogs).

"I've always been interested in having a flexible space. It can become a completely open house, or you can close it if you need privacy," said Mariscal.

The two buildings are divided by a concrete-clad void and a slow-rising narrow stair, and by dense shrubbery to provide privacy and minimize noise.

For Mariscal, who also directed construction of the project (his is a design-build firm), the best part is that he gets to enjoy his hard work for years to come.

"We enjoy constantly visiting our architecture," he said. "Now we get to enjoy living in it." **SL**



GAINING SPEED continued from front page Council approved a joint-government authority to oversee the development of its initial operating segment (IOS). The authority will supervise and approve route selection, the Environmental Impact Review (EIR), financing, land acquisition, bids, and construction on a proposed route linking Los Angeles to the Ontario Airport.

If funded and built as currently conceptualized, the entire system would be completed by 2030, move at speeds of up to 300 miles per hour, and provide transportation for up to 500,000 riders a day.

Los Angeles City Councilman Greig Smith characterized the step as “a giant leap” from a planning process more than seven years in the making. Smith represents the council on The Southern California Association of Governments (SCAG), which initiated the project and has carried it through preliminary planning.

The first segment of the system is slated to have stations in West Los Angeles, Union Station, West Covina, and the Ontario Airport. According to Smith, an LAX station was also suggested for the route by SCAG’s board about six months ago. SCAG has commissioned conceptual plans from land use and transportation consulting company IBI Group, but the official design phase for the IOS could be more

than a year away and would be contingent on funding.

Rather than occupy city streets or require underground tunneling, the transit system would piggyback onto Los Angeles freeways. Caltrans participated in the planning stages and has bought into the concept of the project.

A study by SCAG staff will be completed this June to help the authority decide on routes and technologies. The document will provide comparisons between the I-10, SCAG’s preferred alignment, and a newer alternative on property owned by the Union Pacific Southern Route that runs parallel to State Route 60. Transportation systems being considered include a high-speed steel wheel system, such as Japan’s bullet train, or Maglev, which harnesses advanced magnetic levitation technology and an elevated monorail.

The latter was favored throughout much of SCAG’s project evaluations, but SCAG currently holds a technology-neutral position. Smith, however, touted Maglev for its lower construction and maintenance costs and lower pollution levels. Maglev does have one drawback, though. There are few long term data demonstrating proven success. In China, Shanghai boasts the only operating Maglev system in the world. Bullet trains, which have a lengthier track record, have

positive safety records.

IBI Group oversaw SCAG’s initial planning process and developed conceptual designs for four Maglev stations. Their work will provide a reference point for architects designing the stations in the future.

“The aesthetic features of the stations are intended to reflect the intrinsic values of the Maglev system: advanced technology, movement, and speed,” the IBI Group stated in a report to SCAG. Their sleek, often-curved conceptual designs contrast cast-in-place concrete cores with glass and polycarbonate walls leveraging natural light and ventilation through open air stations to take advantage of the region’s climate. Louvers or perforated metal screens provide shading. Connections to other forms of transportation like light rail, bus, air, and automobile were emphasized.

While the conceptualized stations share a visual identity, each addresses individual site considerations. At West Los Angeles, IBI’s challenge was to conceive of a station that could meet the system’s taxing demands but also retain the modest scale required to integrate with the residential community. At Union Station, the firm created space for a new mode of travel in an already packed and historic site by elevating a Maglev station above existing rail. In West Covina, the station is built into a mall—the result

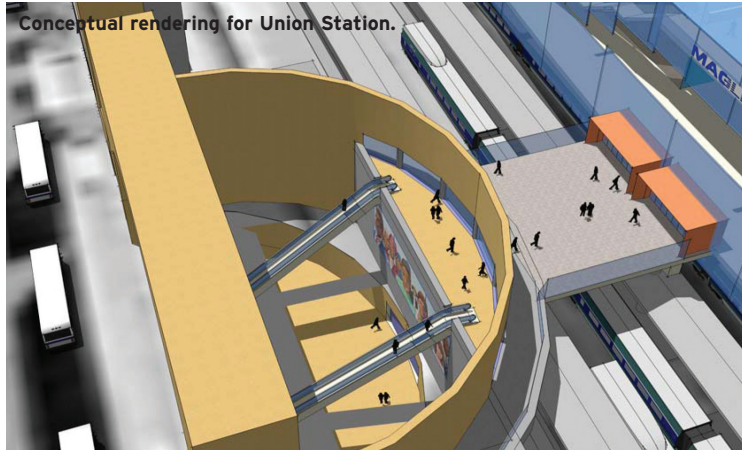
of SCAG successfully reaching out to the retail complex’s operator, said David Chow, director at IBI.

As with the myriad of transportation projects in development across the region, the elephant in the room is cost. A 2005 estimate by IBI predicted the project could cost up to \$7.8 billion, a figure that would be higher with current market prices. Funding-wise, the system would not be “a government subsidized project,” but rather a public-private partnership developed to supply funding, councilman Smith asserted.

A new player on the Maglev scene, American Maglev of Marietta, Georgia, has offered an unsolicited bid, proposing to provide free construction if the first route is revised to include the port of San Pedro. In this case, fees

charged to cargo transportation would finance the rest of the endeavor. But American Maglev does not yet hold a track record of successful projects.

In making the case for a high-speed system to serve the region, Richard Marcus, program manager for Maglev and High-Speed Rail at SCAG, pointed not only to population growth but to Los Angeles’ position as a major port. According to Marcus, 43 percent of containers that enter the United States travel through the San Pedro Bay. In the next 22 years, the number of containers received will triple. “Continuing to build freeways is not the answer,” said Marcus, with understatement. “We’re going to have to come up with another way.” **TIBBY ROTHMAN**



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HIGH VOLTAGE continued from front page

complex, while funding reached its halfway point in February on Frank Gehry's new design research complex at the Hillside Campus, located in Pasadena's Linda Vista neighborhood. Art Center president Richard Koshalek, long known as the godfather of LA architecture and an aggressive patron of innovative design, is the driving force behind the plans.

Daly Genik split its new six-story dormitory block into three single-loaded wings, oriented north-south, which enclose a public plaza and a private courtyard. The firm hopes to achieve a Gold LEED rating by using hydroponic radiant heating and cooling, natural ventilation, and a minimum of artificial light. The poured concrete structure will provide thermal mass and will be seismically braced by a diagonal steel frame on either side. Vertical pierced aluminum fins will be attached to this frame and will be contoured to open up views without compromising

their role as sun shades.

The building, with retail on its ground floor, will contain 11 live-work studios and about 240 single units. Each will be a 26-foot-by-10-foot space that can be configured by the resident into private, public, and work zones. These will open onto a continuous terrace behind the fins and a shaded walkway on the opposite side to achieve a balance of sociability and privacy.

Landscaped roof decks supplement the terrace and provide insulation. The architects have designed a prefabricated two-bathroom unit, incorporating kitchenettes to serve the living spaces on either side.

The design was developed in conjunction with Buro Happold Architects and Loiros Ubbelohde energy consultants. Urban Partners was founded by the late Ira Yellin to renew South Broadway—long before other visionaries realized the potential of downtown—and it developed Morphosis' Caltrans offices across from City Hall. **MW**

AT DEADLINE

HOLLYWOOD TENSION

To the displeasure of many residents and officials, 138 acres of land behind LA's famed Hollywood sign are for sale. The parcel on Cahuenga Peak, the city's highest mountain, is for sale for \$22 million. Chicago-based investment group Fox River Financial Resources reportedly bought the property from Howard Hughes' estate in 2002 for \$1.675 million. Many are worried that development on the ridge will mar the vistas around the iconic sign.

LA ARTS DISTRICT EXPANDING?

LA City Council's Planning and Land Use Management committee (PLUM) approved a proposal to extend the southern boundaries of the LA Arts District from 6th Street south to Violet, a block below 7th. The change would bring 2121 Lofts and the recently approved AMP Lofts into the Arts District and within its guidelines, potentially allowing them to move forward. According to LA planning director Gail Goldberg, the EIR process required to make the change would take from six to nine months.

NEW COO FOR SCI-ARC

The Southern California Institute of Architecture announced in early March that Jack Wiant had accepted the post of Chief Operating Officer for the school. Wiant had been the chief financial officer at the Museum of Contemporary Art, Los Angeles for 20 years.

BROAD STRIKES AGAIN

Eli and Edythe Broad donated \$10 million to a new performing arts facility at Santa Monica College, creating an endowment fund for programming and arts education. In turn, the 499-seat, \$45 million performance space designed by Santa Monica architect Renzo Zecchetto will be named the Broad Stage.

BRINGING ON THE JAILS

The California Department of Corrections and Rehabilitation Construction has chosen Irvine-based gkkworks as the master architect of a 1,900-bed prison expansion in Wasco, California. The new high-security facility will be located next to the existing 4,000-bed prison in Wasco, a small but quickly growing city about 140 miles north of LA. The 530,000-square-foot prison is slated for completion in 2011. The prison is the result of California AB 900, a \$7.7-billion bill to construct facilities for 53,000 new prison and jail beds over the next five years to alleviate the state's overcrowded prisons. California's prison system, originally designed for 100,000 inmates, housed 173,000 inmates in 2007 and has resorted to placing about 17,000 inmates in temporary beds in locations like prison gymnasiums.

CULVER CITY TOWER MAKES PROGRESS

A 13-story, 220-foot-tall office tower in Culver City near the intersection of Centinela Avenue and Sepulveda Boulevard has cleared its first hurdle. It was passed last month by the Culver City Council's planning panel. Developed by Centinela Development Partners, the Entrada office complex heads next to the full Culver City Council for approval. Many in Culver City fear that a high rise on such a busy intersection will cause major traffic tie-ups.

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ON THE SIDE MOONLIGHTING IS POPULAR AMONG ARCHITECTS, BUT IS IT OK? KIMBERLY STEVENS ASKS AROUND.

Moonlighting has been around since the dawn of work, and architects are certainly no strangers to the phenomenon. From large, high-profile firms to small offices with just a handful of employees, architects often take unofficial jobs on the side to pay the bills, to climb the corporate ladder, or to simply find a creative outlet beyond the desktop of their workplace.

Many claim that it has always been part of the culture in the architecture world, while others say there is a rise in moonlighting due to the downturn in the economy and heightened competition in the architecture job world. Firm jobs are still

vital for most financially. But with boring CAD duty a rite of passage, and salaries not rising with the cost of living, working at a firm is often not enough. For young architects, moonlighting may feel like the only way to get ahead.

Tom Newman, of Newman & Wolen Design, said that wherever he had worked before opening his own firm had had no-moonlighting policies—but that never stopped anyone. "I did it and everyone else did it," he said. "It was the only way to have some creative control and get through the drudgery you dealt with every day." But he also admitted that it was the



BENNY CHAN



OLIVER HESS

years hunkered down in large firms that gave him the backbone and experience necessary to eventually open his own firm. "You certainly don't get a lot of practical experience squeezing out small garage renovations on the side, although you may make a little extra money doing them," he said.

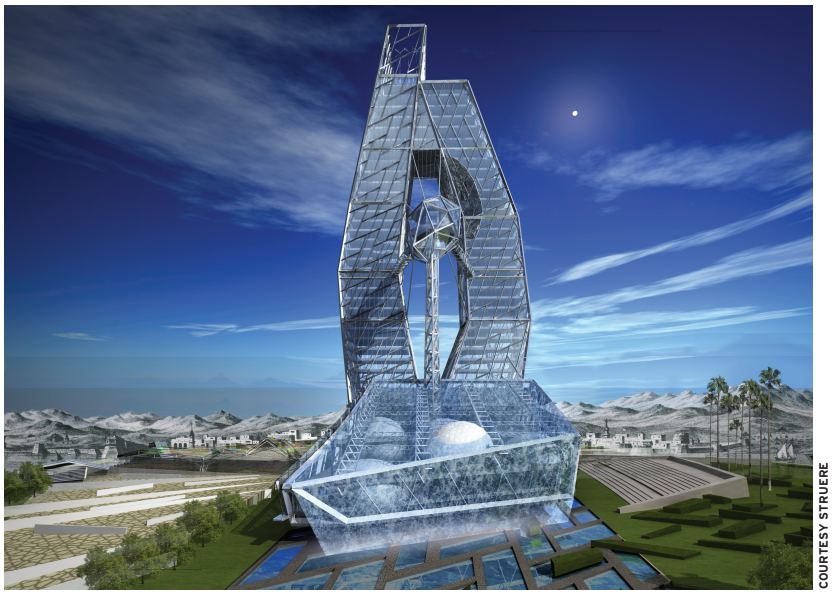
"Even though I had an excellent experience at my firm, I still took on extra work to either pay bills or pursue more creative projects," said a 26-year-old architect who preferred to remain anonymous. He graduated from the Yale Architecture program and then went directly to

Kohn Pedersen Fox, where he worked for two years on a \$400 million commercial project. He admitted that moonlighting was prevalent—the other day, he watched an architect a few cubicles away working on a rendering for another job. He maintained there is really no other way for young architects to hone different skill sets. "As a young architect in a large firm, you never deal with the clients or the contractors," he said. "How else are we supposed to learn project management?"

Benjamin Ball, an architect and co-partner of Ball-Nogues Studio, moonlit for nine months while working at a small

Hraztan Zeitlian, director of design at Leo A Daly, is against moonlighting but understands the need, and so developed a creative think tank called Struere where he could develop creative ideas, including competition entries for the Hilal tower in Jeddah, Saudia Arabia (right) and the Czech National Library in Prague (below).

Benjamin Ball started working on the installation *Maximilian's Schell* (facing page) in Silverlake while still with a small firm in Santa Monica. He quit three months before the exhibition's opening and then co-founded Ball-Nogues Studio.



COURTESY STRUERE



COURTESY STRUERE

THE ARCHITECT'S NEWSPAPER MARCH 26, 2008

architecture firm in Santa Monica. He spent most of his nights and weekends working on *Maximilian's Schell*, a massive, vortex-shaped installation made of mylar that was showcased at Materials & Applications, a gallery in Silverlake, a few years ago.

"I had to quit three months before the opening so I could devote myself fully to the project," he admitted. "But for the first nine months of development, I had to keep a full-time job."

Nogues, his partner, worked for Frank Gehry and admitted that he shied away from moonlighting while working for the large firm, except for once—when Gehry himself set him up with some outside work.

"Claes Oldenburg needed some additional help while he was working on the Disney Concert Hall," said Nogues. "If I remember correctly, I think I worked on an enormous flute."

Mohamed Sharif, president of the Los Angeles Forum for Architecture and Urban Design and an associate at the Santa Monica firm Koning Eizenberg, added that moonlighting is even more prevalent now in LA due to the surge of single-family upgrades in the last five to ten years, providing plenty of small jobs, most of them done on the side.

Despite its prevalence, moonlighting can often be a source of serious anxiety and burnout, especially for those doing it without permission.

An architect who works for a small firm in Silverlake who preferred to remain nameless said that moonlighting was a source of constant angst for him. "I think in my firm they like to imagine that the focus is always on them and that there is nothing else going on in anyone's life," he admitted. He would often run out at lunch time for client meetings, and for the last two years said he worked consistently until midnight, even on weekends, to get all of his work done. "I think the office job is the necessary evil. The other jobs on the side are the creative outlet," he said.

Many moonlighters admitted that the schedule is enough to put them over the edge. "Trying to hide the fact that I have three other projects going on the side, as well as a 60-hour work week with my firm, is crazy-making," said a young associate who works for a large firm in Santa Monica. "Carrying around extra clothes and putting my make-up on in the car has become routine."

Firms, meanwhile, take very different approaches to moonlighters. Some encourage it as a useful tool for younger architects, while others often see it as tanta-

mount to cheating.

Steve Kanner of Kanner Architects, based in Santa Monica, has been in the business for 27 years, and admits to moonlighting's prevalence. He uses it as an incentive. "I get at least a few calls a month for work that isn't right for this firm and I'm happy to pass it along to our newer architects," he said. He did admit that he is careful in terms of liability, and always writes a letter divorcing Kanner Architects from responsibility. "I think to limit architects and put them in a box is counterintuitive. Allowing architects to work on other projects if they have time creates more passion for the work, and ultimately a happier employee." He was quick to add that he has never felt taken advantage of in the process of giving an employee additional work.

When Ball and Nogues are in a position to hire employees for large projects and installations, Ball openly admits that he prefers to hire moonlighters.

"I guess I'm the guy that the large, more corporate firms hate," he said. "But since we can't offer full-time work, we like to hire people that are working in other places who can bring cutting-edge skills to the table," he said. "If I were working in a large firm drafting toilets all day long, I think I'd really like

to work for me," he added.

But for many new architects working in larger firms, the no-moonlighting policies that most employee handbooks clearly point out are enough of a deterrent to stay away from taking on other work at night or on weekends. And in many firms, there is simply a strong internal voice in the workplace that clearly does not support the idea. A senior associate at a large firm based in Los Angeles who preferred to remain anonymous because "this can be a touchy subject" said:

"Our firm does not encourage moonlighting for all the obvious reasons; it distracts from the work in our very busy office. We do, however, encourage staff to mentor younger architects and architecture students through teaching, jury participation, review of students' work, etc. Teaching is the exception, as we feel it helps individuals to grow, and adds to the growth of our office as a whole."

It was the pursuit of an academic career that kept Jennifer Siegal, the founder of Office for Mobile Design (OMD), from moonlighting.

"I always had excellent employers and I never felt comfortable taking on other work outside the firm," she said. "Any extra time I had was spent teaching or publishing." She was quick

to point out that if architects sign on with a firm that has a no-moonlighting clause or stipulation, it's important to stick to it. "This is a business where it's important to have a level of trust with an employee. If that trust is broken, there's really no going back."

Hraztan S. Zeitlian, AIA, director of design at Leo A Daly, understands the impulse to moonlight, but is against it. In his opinion, once you are working for a firm and take on other jobs for profit, you have crossed a line. Prior to joining Leo A Daly, he started a "think tank" for his more creative, not-for-profit architectural pursuits, called Struere (www.struere.com) where he spent outside time developing incredibly experimental schemes. His proposals for a library in Prague and a high rise in Saudi Arabia have won awards from the AIA Los Angeles and the Chicago Athenaeum.

"I think this is a very non-traditional way to advance architecture," he said. "Other than academia and a handful of boutique firms, there are very few places to do highly experimental work. We need to encourage experimentation, but find honest ways of doing it," he added.

KIMBERLY STEVENS

Tom Newman of Newman & Wolen Design in Culver City worked on the Nitkin (**below, left**) and the Ross (**below, right**) houses while he was employed at a larger firm.



TOM NEWMAN

MARCH

WEDNESDAY 26

LECTURE

Yansong Ma, Qun Dang
MAD Dinner
7:00 p.m.
SCI-Arc
W.M. Keck Lecture Hall
960 East 3rd St., Los Angeles
www.sciarc.edu

THURSDAY 27

LECTURES

**The Short Road to
Net Zero Energy**
6:00 p.m.
Pacific Energy Center
851 Howard St.,
San Francisco
www.aiaf.org

Richard Moe

The Sustainability Initiative
7:30 p.m.
AIA San Francisco
2619 Dwight Way, Berkeley
www.aiaf.org

EXHIBITION OPENING

2x8:SKIN
Pacific Design Center
8687 Melrose Ave.,
West Hollywood
www.aialosangeles.org

FRIDAY 28

LECTURE

**Islands of LA: How Can
We Use Public Space?**
12:00 p.m.
Farmlab
1745 North Spring St.,
Los Angeles
www.farmlab.org

EXHIBITION OPENINGS

Elena Manferdini
MERLETTI<inter>LACE
SCI-Arc Gallery
960 East 3rd St., Los Angeles
www.sciarc.edu

Paul Sietsema

New Work
San Francisco Museum
of Modern Art
151 3rd St., San Francisco
www.sfmoma.org

SATURDAY 29

LECTURE

Fritz Haeg
Edible Estates:
Attack on the Front Lawn
3:00 p.m.
California Plaza
250 South Grand Ave.,
Los Angeles
www.moca-la.org

EXHIBITION OPENINGS

Eve Arnold
All About Eve
David Gallery
5792 West Washington Blvd.,
Culver City
www.davidgallery.net

Anselm Kiefer

Gagosian Gallery
456 North Camden Dr.,
Beverly Hills
www.gagosian.com

SUNDAY 30

EXHIBITION OPENING

Maya Lin
Systematic Landscapes
Museum of Contemporary
Art San Diego
1100 Kettner Blvd., San Diego
www.mcasd.org

MONDAY 31

LECTURE

Rachel Bean
The Dark Side of the Universe
7:30 p.m.
Jewish Community
Center of San Francisco
3200 California Street,
San Francisco
www.calacademy.org

APRIL

WEDNESDAY 2

LECTURE

Greg Lynn
I'll see it when I know
7:00 p.m.
W.M. Keck Lecture Hall
SCI-Arc
960 East 3rd St., Los Angeles
www.sciarc.edu

EXHIBITION OPENINGS

Pamela Wilson-Ryckman
Leo Bersamina
Gallery Paule Anglim
14 Geary St., San Francisco
www.gallerypauleanglim.com

Spring Art

Artamo Gallery
11 West Anapamu St.,
Santa Barbara
www.artamogallery.com

THURSDAY 3

EXHIBITION OPENING

**Diorama: A Rooftop Garden
for SFMOMA**
San Francisco Museum
of Modern Art
151 3rd St., San Francisco
www.sfmoma.org

FRIDAY 4

EXHIBITION OPENING

After the Flood:
Building on Higher Ground
Architecture and Design
Museum
5900 Wilshire Blvd.,
Los Angeles
www.aplusrd.org

SATURDAY 5

LECTURE

Henry Drewal
**Mermaids, Snake Charmers,
Sirens, and Saints: The Many
Faces of Mami Wata**
5:00 p.m.
Fowler Museum of Art
308 Charles East Young Dr.,
Los Angeles
www.fowler.ucla.edu

EXHIBITION OPENINGS

Sandeep Mukherjee
New Work
Sister
437 Gin Ling Way,
Los Angeles
www.sisterla.com

Agathe SNOW

Peres Projects
969 Chung King Rd.,
Los Angeles
www.peresprojects.com

SUNDAY 6

EXHIBITION OPENINGS

**Mami Wata: Arts for
Water Spirits in Africa
and Its Diasporas**
Fowler Museum of Art
308 Charles East Young Dr.,
Los Angeles
www.fowler.ucla.edu

Phantom Sightings:

**Art After the
Chicano Movement**
Los Angeles County Museum
of Art
5905 Wilshire Blvd.,
Los Angeles
www.lacma.org

WEDNESDAY 9

LECTURE

Jeffrey Sachs, Roy Eisenhardt
8:00 p.m.
California Academy of
Sciences
Herbst Theatre
180 Redwood St.,
San Francisco
www.calacademy.org

THURSDAY 10

LECTURE

Glen Dake, Eric DeLony, et al.
Spanning History:
**The Bridges of the
Los Angeles River**
7:00 p.m.
The J. Paul Getty Center
1200 Getty Center Dr.,
Los Angeles
www.getty.edu

EXHIBITION OPENINGS

Ryo Naruse
Andrewshire Gallery
3850 Wilshire Blvd.,
Los Angeles
www.andrewshiregallery.com

The Hope Hygieia:

Restoring a Statue's History
The J. Paul Getty Villa
17985 Pacific Coast Hwy.,
Pacific Palisades
www.getty.edu

Doctrinal Nourishment:

**Art and Anarchism in
the Time of James Ensor**
Los Angeles County
Museum of Art
5905 Wilshire Blvd.,
Los Angeles
www.lacma.org

SATURDAY 12

EXHIBITION OPENINGS

Highway 47
Brian O'Conner
Billy Shire Fine Arts
5790 Washington Blvd.,
Culver City
www.billyshirefinearts.com

Seeing the Light:

**Postmodern Luminous
Landscapes by**
Frederick S. Wight
Lewis Stern Fine Arts
9002 Melrose Ave.,
Los Angeles
www.louissternfinearts.com

Tim Lowly

Rise Up Children,
Sing a Glorious Future
Koplin Del Rio Gallery
6031 Washington Blvd.,
Culver City
www.koplindelivr.com

SUNDAY 13

EXHIBITION OPENING

Lawrence Weiner
As Far As The Eye Can See
The Geffen Contemporary
at MOCA
152 North Central Ave.,
Los Angeles
www.moca-la.org

MONDAY 14

LECTURE

Christopher Rauschenberg
**Revisiting Eugene Atget's
Paris: A Photo Lecture**
7:00 p.m.
Central Library
630 W. 5th St., Los Angeles
www.aloudla.org

WEDNESDAY 16

LECTURE

Stan Allen
Beyond Landscape Urbanism
6:00 p.m.
USC School of Architecture
Gin D. Wong, FAIA
Conference Center, Harris Hall
823-29 Exposition Blvd.,
Los Angeles
arch.usc.edu

THURSDAY 17

EXHIBITION OPENING

Peter K. Brooks
MontereyNOW
Monterey Museum of Art
MMA Pacific Street
558 Pacific St., Monterey
www.montereyart.org

FRIDAY 18

EXHIBITION OPENING

David E. Stone,
David White, Eric Doeringer
RedYellowBlue
Another Year in LA
2121 North San Fernando Rd.,
Los Angeles
www.anotheryearinla.com

FRIDAY 19

EXHIBITION OPENINGS

Patrick Jackson
Chung King Project
936 Chung King Rd.,
Los Angeles
www.chungkingproject.com

Daniel Dove

Cherry and Martin
12611 Venice Blvd.,
Los Angeles
www.cherryandmartin.com

SATURDAY 20

EXHIBITION OPENING

Pat Ganahl
A Studio Gallery
4260 Lankershim Blvd.,
Studio City
www.astudiogallery.com

THURSDAY 24

LECTURE

Bret Parsons
Gerard Colcord:
Hollywood's Society
Architect
7:30 p.m.
Art Center College of Design
1700 Lida St., Pasadena
www.artcenter.edu

EXHIBITION OPENING

Julia Pinkham
In Transit
Artamo Gallery
11 West Anapamu St.,
Santa Barbara
www.artamogallery.com

SATURDAY 26

EXHIBITION OPENING

John Sonsini
ACME.
6150 Wilshire Blvd.,
Los Angeles
www.acmelosangeles.com



BEYOND THE ICONIC
CONTEMPORARY PHOTOGRAPHS OF PARIS

Central Library
630 West 5th Street, Los Angeles
Through June 1

Ah, Paris! Lovers strolling down cobblestone streets, the Eiffel Tower, street musicians, and quaint cafés—we all know the City of Lights. Or do we? *Beyond the Iconic* exhibits the works of two dozen photographers who venture beyond the clichés of the most photographed city in the world. Spanning from 1971 to 2003, the 139 images are divided thematically. In a section on Paris' literal city limits, a gritty black-and-white photograph shows a scowling young girl walking beneath a sign that reads "Paris," amid a solemn cityscape of concrete and highway. Under the theme of controlled images that reinvent the city, long night exposures and flashes of colored light create an unusual scene in the Jardin des Tuileries (above): A playfully graffitied statue of a red-lit, robed woman stands near a tower of stacked metal chairs that glow pink, yellow, and blue in the artificial illumination. Among portraits of the city's inhabitants, an elderly concierge confronts a scowling old woman in a floral print jacket and sunglasses, clasping the leash of a petite dog.

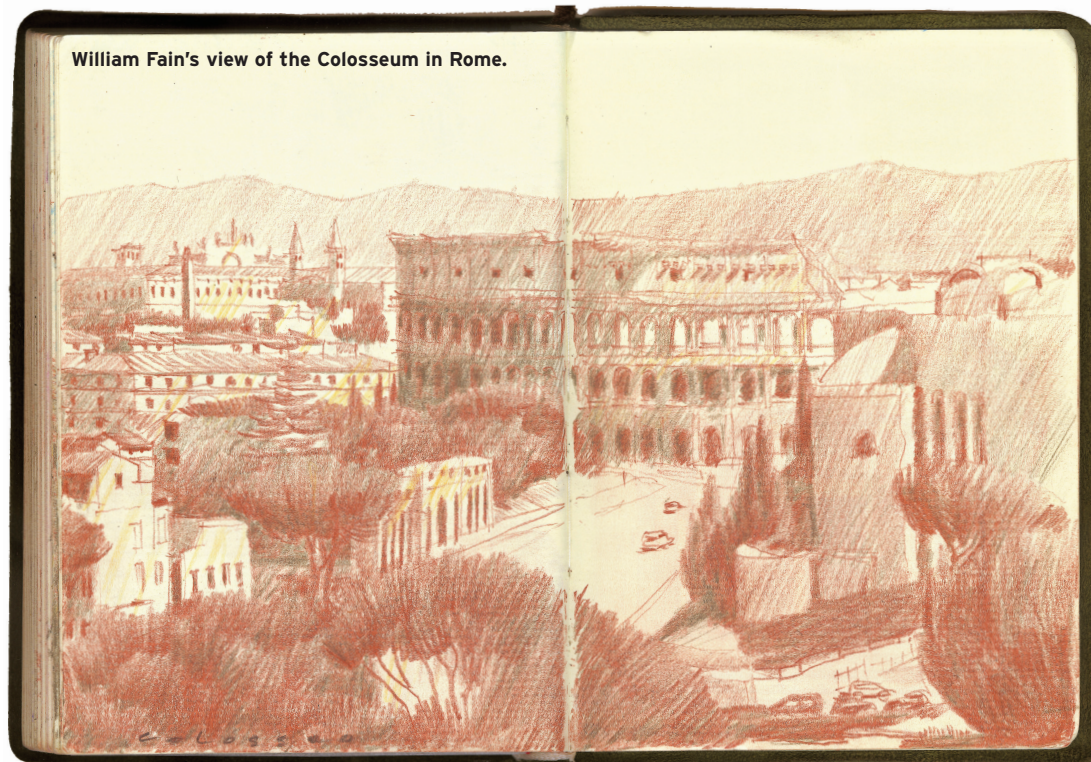


MAYA LIN
SYSTEMATIC LANDSCAPES

Museum of Contemporary Art San Diego
1100 and 1001 Kettner Boulevard, San Diego
March 30 to June 30

Continuing Maya Lin's consideration of the spaces we inhabit, this exhibition explores the individual's relationship to the landscape and the role of technology in how we perceive our surroundings. Two of the three installations can be viewed from all angles: *Water Line* is a suspended, wire sculpture that resembles a computer rendering of an undersea land formation, which visitors can walk under or view from above. In *Blue Lake Pass* (above), Lin uses layers of particleboard to form a three-dimensional installation replicating a rippling Colorado mountain range, which is sliced up to create a grid of pathways for indoor explorers. Formed with more than 50,000 2 x 4 wood boards, *2x4 Landscape* is a billowing formation that swells steadily into what could be a land or sea mass. The exhibition also includes sculptures of the negative space of water volumes removed from their surrounding landscapes, rubbings over broken glass, and a site-specific piece in which Lin traces the cracks in the museum's concrete floor using colored powder, creating a visual analogy to river configurations. The traveling exhibition is the first to translate the scale of Lin's outdoor installations to interior spaces; the next stop after San Diego will be the de Young Museum in San Francisco in late October.

THE ARCHITECT'S NEWSPAPER MARCH 26, 2008



William Fain's view of the Colosseum in Rome.

COURTESY BALCONY PRESS

WITH PEN
IN HAND

*Italian Cities and Landscapes:
An Architect's Sketchbook*
William H. Fain, Jr.
Balcony Press, \$27.00

The craft of architectural sketching seems all but doomed in this era of CAD, Revit, and Rhino. While just ten years ago it was still a mandatory skill in architecture, now it's seen as an afterthought, or even more depressing, an indulgence.

One architect doesn't seem to care. William Fain, a partner at LA-based Johnson Fain architects, has published a book of his sketches, created when he spent 2002 on a Rome Fellowship studying the urban design possibilities of the Tiber River. He spent his spare time both in Rome and on travels throughout the country sketching in his notebook.

Johnson has created stunning sketches of the most beautiful places in a beautiful country. The

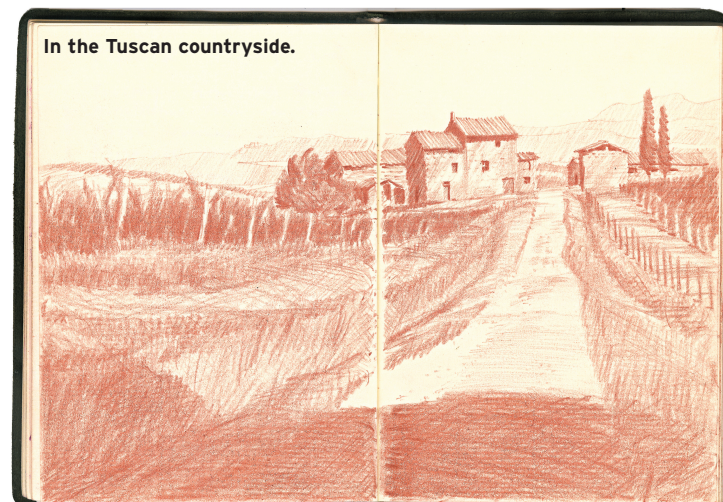
piazas of Rome, the skyline of Florence, the canals of Venice, and the villages of Tuscany. These are places that have all been captured thousands of times in paintings and photos, so much so that we're a little jaded by seeing images of them. Yet somehow the sketches feel new, refreshing, and immensely powerful. They also seem real, not only because of their amazing accuracy and beauty—a testament to Fain's training in architecture and his lifetime spent sketching—but because of the feelings they provoke. Their rough edges, informal tone, and almost surreal sense of depth give them a whimsical, dreamy quality that transports you into a frozen, ideal moment.

The close to one hundred sketches in the book, organized by location, are all a testament to Fain's combination of technical skill, architectural eye, and subtle artistry. A sketch of Venice's Piazza San Marco captures with eerie accuracy the scale of the plaza, the massing and dimensions of the buildings, and the intricate repetition and rhythm of domes, colonnades, and arches. Yet they are created with a softness and subtle abstraction that makes you

forget all of this and long to get on a plane headed there. A sketch of Palladio's Villa Rotunda captures the building's perfect symmetry and proportions, but it is the subtle shifts in gradation and shadow that make the building appear as if it is literally popping out of the book like a hologram. Incredibly detailed sketches of other masterpieces such as the Colosseum, Palazzo Vecchio, and Rialto Bridge have a similar effect. A scene of Lake Como has very little white space, but the subtle grade changes and careful accentuation of certain buildings and landscape elements make the page feel thick with atmosphere and magical realism. A sketch of the Florence skyline appears unfinished, but the few, almost disembodied architectural elements that do pop up—the Duomo, other church spires, and the street wall near the river—appear even more stunning in this context.

And these are only a few of the drawings in the book, whose tiny dimensions make it feel more personal, as if you had just borrowed Fain's sketchbook for a couple of days. Choosing to draft fantastic landscapes and architectural masterpieces is the hook, but once you get inside, you begin to understand the power of drawing. In his introduction, Richard Koshalek, the president of Pasadena's Art Center College, calls this art of draftsmanship "at once willfully eccentric and charmingly retrograde." And perhaps much of the joy of this skillful work is a sense of nostalgia for what once was. Better yet, a book like this could pique interest in the fine textures, detail, and feeling that sketching can bring to a project that creations formed on a mouse will never replicate.

SAM LUBELL IS AN'S CALIFORNIA EDITOR.



In the Tuscan countryside.

BEST IN
THE
NORTHWEST

Seattle Architecture: A Walking Guide to Downtown
Maureen R. Elenga
Seattle Architecture Foundation/University of Washington Press, \$20.00

Seattle Architecture: A Walking Guide to Downtown is not quite a hip, tongue-in-cheek Lonely Planet guide nor an AIA tome, but it fits somewhere in between. Newly published by the Seattle Architecture Foundation (not affiliated with the AIA), it is the city's first book to document the architecture of downtown, making it accessible to the wider public. Any city worthy of architectural recognition deserves a guide to its new and old built landscape. Seattle, once a backwater Northwest outpost, has since earned its share of time in the spotlight with well-known projects such as OMA's Seattle Public Library and Weiss/Manfredi's Olympic Sculpture Park. But the guide, like Seattle itself, is a mix of the new and old, flashy and grungy. When you read about the futuristic 1960s Seattle Space Needle alongside

a 19th-century brick warehouse, you get a wonderful sense of Seattle's history coming face-to-face with the present.

The book is organized into nine districts, highlighting the varied look and feel of Seattle's downtown. Each of the sections begins with a short but comprehensive historic background and introduction, then delves into the architecture. There are between 20 to 40 sites listed in each section, giving the reader a manageable collection of buildings or landscapes to visit. The building notes are generous and written in an academic, pithy tone. It is in these paragraph-long descriptions that the reader gets a feel for how history-rich the city is. And it is in the juxtapositions of projects that one gets a sense of how Seattle's downtown resembles a patchwork quilt.

Scattered **continued on page 19**



Columbia Center (1985) by Chester Lindsey Architects.

ROGER WILLIAMS

DESERT BLOOMS

Julius Shulman: Palm Springs
Palm Springs Art Museum
101 Museum Drive, Palm Springs, CA
Through May 4

Julius Shulman: Palm Springs
By Michael Stern
Rizzoli, \$55.00



COURTESY J. PAUL GETTY TRUST

Alexander Residence (1957) by Palmer & Krisel.

Sinatra asked for a colonial-style house, but happily accepted a much plainer solution.

For Shulman, this ferment of modernism was as rewarding as the Case Study House program in LA, and the quality of the desert light inspired him to do some of his finest work. In Hollywood's studio era, skilled photographers created idealized portraits of the stars and these endured even as their movies dropped out of circulation, so that Garbo, Gable, Dietrich, and Stanwyck are now best remembered in black-and-white still images. Shulman performed the same magic on buildings, exploiting light and landscape to create iconic portraits of houses and public buildings in their prime. Their facades are unwrinkled and unscarred by neglect or excrescence. Often, these portraits are the only record that survives of structures that were demolished or altered beyond recognition. Shulman documented every aspect of the Kaufmann house in 1947; half a century later, his 50 images inspired a couple to purchase a faded treasure and guided their restoration.

Early in his seventy-year career, Shulman was the only photographer who knew all the important architects and editors, and he marketed modernism to *Arts + Architecture*, *Forum*, *Record*, and publications around the world. He gave the movement cachet and immortality, with such success that his images still enthrall young architects and clients as far afield as Japan and Australasia. At age 97, he is still busy, collaborating with Juergen Nogai to record the latest work and revisiting Palm Springs to take color images of nine buildings—including John Lautner's Elrod House—he missed on earlier visits. The Elrod House pool on the cover of the book shows that Shulman's mastery and the spell of Palm Springs are as potent as ever. **MICHAEL WEBB IS AN ARCHITECTURE CRITIC AND FREQUENT CONTRIBUTOR TO AN.**

A tide of mediocre building has swept through the Coachella Valley, submerging the desert outpost of Palm Springs in suburban sprawl, but the pristine vision of a modernist oasis lives on in the images of Julius Shulman. More than 150 of his vintage black-and-white photographs and new color prints, plus renderings and architectural models, are on display at the Palm Springs Art Museum through May 4.

Julius Shulman: Palm Springs is also the title of a richly illustrated companion book from Rizzoli that includes some additional images,

an introduction by exhibition curator Michael Stern, and notes on featured architects by critic Alan Hess. The texts are brief and informative; the pictures conjure a world of mystery and beauty. Books about Shulman have proliferated since the master turned ninety and the Getty acquired his archives. The latest three-volume collection from Taschen includes some pedestrian buildings, but the Rizzoli book has a welcome sense of focus and selectivity.

Shulman first went to the valley on a camping trip in 1931 and mar-

veled at the palms and cool swimming holes he found in the arid expanse of desert. There was little in the way of human habitation, and it was the unspoiled natural beauty that lured Albert Frey, a Swiss-born associate of Le Corbusier, to move there in 1934 and become the pre-eminent local architect until his death in 1998. Shulman portrayed his house for Raymond Loewy and those of Richard Neutra for Grace Miller and Edgar Kaufmann as fragile artifacts dwarfed by the landscape, like pioneer cabins on the prairie. Those images defined

Palm Springs in the public mind.

Hollywood stars escaped to the desert in the 1930s, and after World War II, the rich and famous commissioned second homes that were as rational and free-spirited as their vacation attire. Others followed their lead, shedding convention as readily as their suits. In the two postwar decades, flat roofs and glass sliders were widely employed, and architects such as E. Stewart Williams, William Cody, Donald Wexler, and Frey were able to build as they chose. Williams recalled his first commission: A young Frank

BEST IN THE NORTHWEST continued from page 18 throughout downtown are buildings dating from the 1880s that sit next to a growing number of high-rise condos and skyscrapers. Pike Place Market, which recently celebrated its 100th anniversary, is only several blocks away from the Weiss/Manfredi Olympic Sculpture Park completed in 2006. Other recent additions are projects that have become benchmarks in the city's goal to build more sustainably. Both Seattle City Hall by Bohlin Cywinski Jackson and NBBJ's Seattle Justice Center are designed to achieve a LEED Silver rating. Both are located near Pioneer Square, the city's oldest and most architecturally uniform neighborhood, buildings designed

not to LEED standards but to Ordinance 1147, strict fire codes adopted in the wake of Seattle's Great Fire of 1889. Walking the four blocks between these neighborhoods, it is easy to understand how Seattle has grown up and around, but not away from, its past.

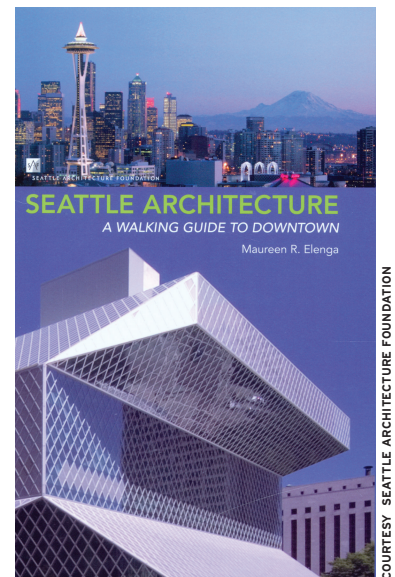
The guidebook has been three years in the making, since author Maureen Elenga began the book as a Master's student at the University of Washington. Its target audience is primarily Seattle residents, but it has also attracted attention from out-of-towners. With no other book bridging the gap between serious architecture discourse and an accessible narrative, there is a good chance that the book will find its place among the best of Seattle

reference books. Its strength is its ability to list not just the major landmarks that everyone knows, but also the downtown YMCA built in 1931, the Old Spaghetti Factory (then a fish warehouse) built in 1902, and the stretch of piers that dot the waterfront. Playful graphics with strong, bold colors that seem inspired by the neon color palette of *Wired* magazine help organize the nine sections. And one of its best features is that there is no dictated walking path. Instead, clusters of buildings give readers and walkers freedom to peruse as their eye dictates. One drawback, however, is that this book is all exteriors, facades, and ornaments; no interiors are included. Many interesting buildings, landscapes, and artworks

are also found outside of the downtown core, so it's an incomplete reference for the entire city.

The book reveals more than the history of Seattle's downtown. Also evident is the hope of a more economically and demographically diverse downtown, with the eventual goal of making Seattle a "24-hour city." Elenga remarked that "Nine years ago when I moved here, there weren't nearly that many people living downtown. One thing that's unique about Seattle's downtown is virtually every neighborhood has residential development in it. Even the civic and financial district. That is unusual."

MICHELLE KANG IS A FREELANCE WRITER BASED IN SEATTLE.

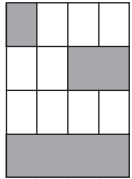


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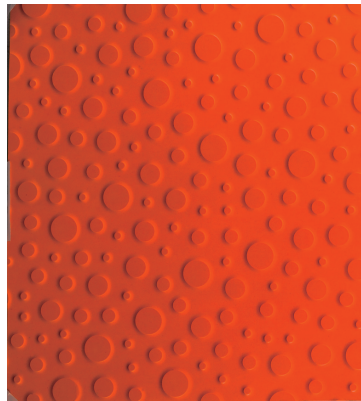
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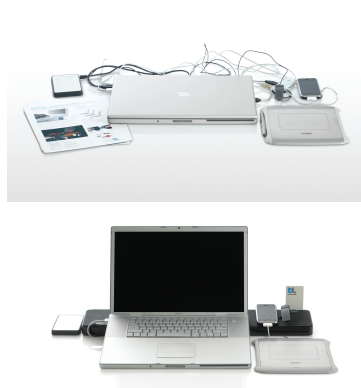
PRODUCTS



Blum
Axo Light
www.axolight.it
Spring is in bloom at Axo Light. Blum, the latest collection of blown-glass-and-metal suspended ceiling lamps by designer Marcello Furlan, is reminiscent of the form of a carnation. Densely populated glass vases seem to blossom out of a chrome-plated sphere at the center; each vase contains a single lightbulb, which helps to propagate light in all directions. Available in crystal (pictured) or chrome-plated glass, the lamp comes in 31-bulb, 19-bulb, and single-bulb versions. A matching vase is perfect for containing the sorts of pretty, petaled plants that inspired Blum's form.



The Sottsass Collection
Artigo
www.artigousa.com
Among the last designs to come from the Italian design master Ettore Sottsass, these rubber floor tiles from Artigo introduce whimsy and exotic flavor to a perennial classic product for commercial and residential uses. Kaya is flecked with coconut fibers and comes in 16 colors; Zero.4 (left) renders Artigo's most popular raised bolli pattern in randomly scattered and sized dots, available in seven colors; and Ebony mimics the texture and striations of wood grain in a three-dimensional pattern in four dark hues, from black to chestnut.



SpaceStation
Bluelounge Design
www.bluelounge.com
If you find it difficult to conceal those messy laptop cords strewn all over your desk (left), SpaceStation offers a solution. Available in black or white, this compact desk organizer (left, below) has an internal coiling system for your cables. A USB plug connects to your laptop, while an internal four-port USB hub is available to connect additional devices, such as a scanner, iPod, and camera. SpaceStation even has a page holder and an accessory slot for business cards, making it a neat freak's dream.

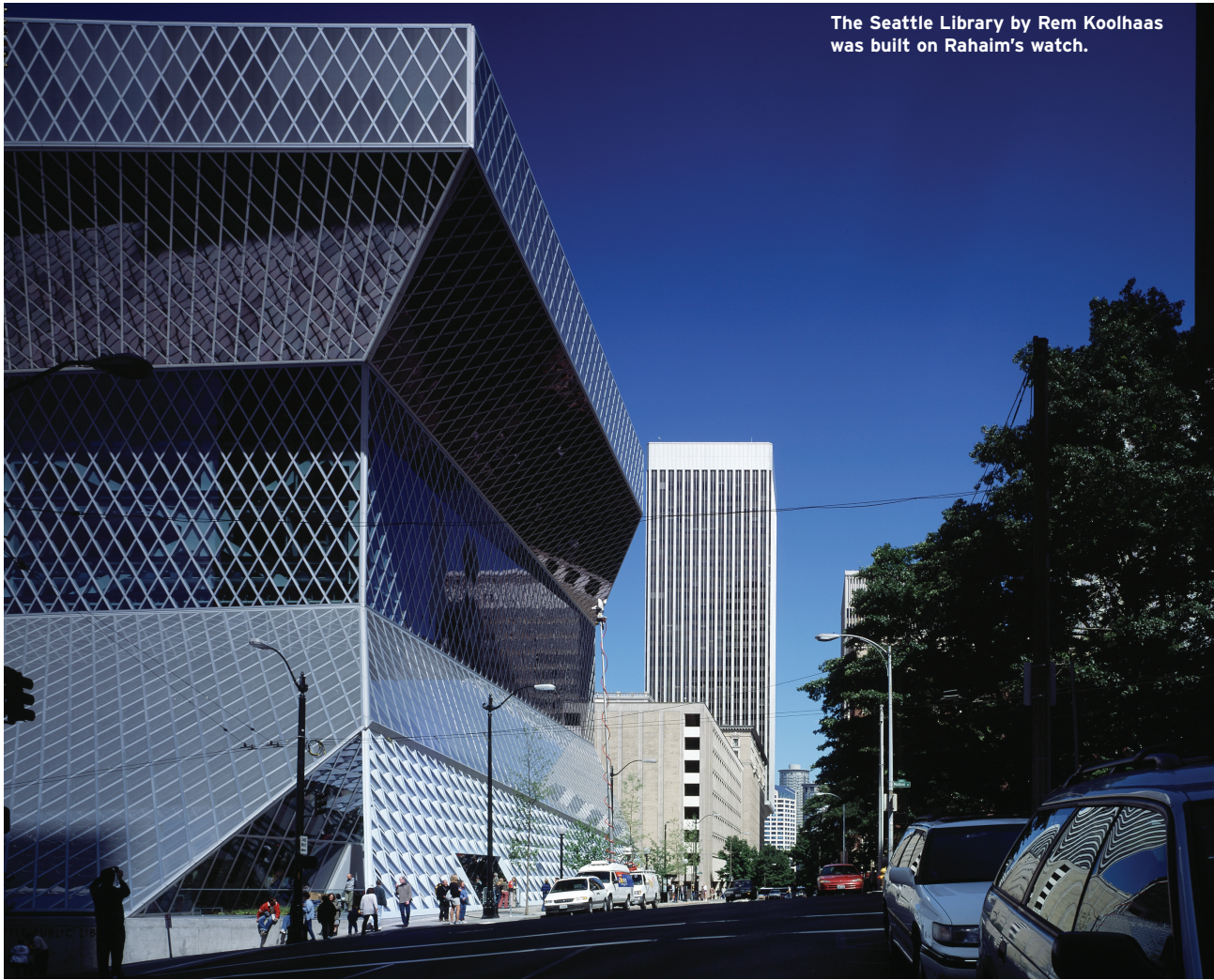


ProPixel PXC-73 LED elements
Daktronics
www.daktronics.com
Responding to customer requests for media displays that can be sculpted into uncommon shapes, Daktronics came up with these LED elements, called ProPixels. As the name suggests, each element acts as an individually controllable pixel within a larger display. To blend in with its background, the element's housing can be ordered in a customized shade (left) to match a building's facade. Along with the 73-millimeter-diameter elements, the company sells software to control their output, as well as optional content and services. ProPixels are water-resistant and can be used for text, video, animation, and color effects.

RESOURCES

Open: Nobu (p. 5): The lighting consultant for Nobu is Isometrix, 8 Glasshouse Yard, Barbican, London EC1A 4JN, London 44 (0) 20 7253 2888, www.isometrix.co.uk. The custom white cocoon chandeliers and woven water hyacinth panels were supplied by Project Import Export (PIE), Santa Monica, CA, 305-722-2999, www.projectimportexport.com. The embroidered silk wallpaper was supplied by Fromental, Unit 104, The Old Gramophone Works, The Saga Centre, 326 Kensal Rd., London W105BZ, 44 (0) 20 8960 8899, www.fromental.co.uk.
House of the Issue/Sebastian Mariscal Studio (p. 10): The structural engineer was Mobayed Consulting Group, 7940 Silverton Ave., #208, San Diego, CA 92126,

858-586-7855. Cast in place concrete was by Markey Masonry, 4640 Jewell St., San Diego, CA 92109, 858-483-8081. The sliding glass doors were made by NanaWall Systems, 707 Redwood Highway Mill Valley, CA 94941, 415-383-3148, www.nanawall.com. The glass doors were made by Fleetwood Windows and Doors, 395 Smitty Way, Corona, CA 92879, 800-736-7363, www.fleetwoodusa.com. The landscape architect was HDR Landscape, 8690 Balboa Ave., Ste. 200, San Diego, CA 92123, 858-712-8400, www.hdr-engineering.com. The exterior firepit was installed by All Weather Plumbing, 858-679-8100, www.allweatherpha.com.



John Rahaim, former planning director for the City of Seattle, assumed his duties as San Francisco's new planning director in January. Kenneth Caldwell finds out what's on his mind for San Francisco.

The Architect's Newspaper: What can we do to encourage really first-rate architecture and landscape architecture and urban design in San Francisco? What can we do to achieve the goal of the contemporary building?

John Rahaim: I think highlighting good examples is one way. I think we need to have a discussion about what the key principles are, and about what makes a good urban building—which transcends architecture, in my view.

Part of the solution might be the planning department's being very cautious about moving projects forward that don't achieve that good urban quality we're all looking for. It's hard, because historically, urban buildings were constructed with a much more limited palette of materials and a much more limited technology. So they had a uniformity that simply doesn't exist anymore.

What about some of the fine-grain character? What do you see as some of the greatest challenges and opportunities for the evolution of the neighborhoods, and what do you regard as the role of a tool like residential design guidelines? What we see on a fairly regular basis is the challenge of inserting new development that is often large in scale and contemporary in design into a traditional San Francisco context. I think the residential design guidelines have an important role, but what I don't believe is that they should go so far as to require mimicry in buildings.

We need to design buildings of our time. One of our great architectural challenges is to design buildings that are contemporary and that work within an urban context. I think most architects haven't figured that out yet. But I would really like to challenge architects on that front, to design buildings that are wonderful, contemporary, exciting buildings that work on a city street.

I think there's a pretty broad perception that a lot of the recent high-rise architecture here is mediocre. Do you have some ideas about how we can improve the quality of those large-scale towers?

Every city I go to, people complain that the architecture in their city is so much worse than the architecture in the city down the road. Couldn't we do what Chicago does? Couldn't we do what Vancouver does? And I go to Chicago and people there are saying, oh, look what's being built here; it's so awful. Can't we do what San Francisco does?

What's being built in high-rise residential architecture isn't great architecture. There are some good examples, though. I would argue that not every building should be a landmark, and that if every building tried to be a landmark, we would have no landmarks. There is a difference between building good-quality background buildings that work in an urban environment, and understanding when and how and where a landmark building should be.

That's why it's important to talk about contemporary architecture that works in an urban context. How does it work on the street? How does it work on the skyline? How does the facade play off the other buildings on that street?

It's not our job in planning to dictate our

architectural style. Sometimes we may want to go too far in that regard, and I think it's very important not to cross that line. It's a fuzzy line, but it's important for us not to tell an architect how to design a building, but to tell an architect and a developer the principles that that building should achieve.

Yet with redevelopment, and the federal government exempt from planning department guidelines, a lot of what you might want to achieve in a certain area or adjacent area...

You wouldn't be talking about a certain example?

I think that one of the most dramatic new high-rise buildings is one that was exempt. [Morphosis' Federal Building]

Sure. But the federal government, as much as it builds, doesn't build one of those every year in most cities. How long did it take to get that project built? That building has its own challenges in terms of the tone that it set for that particular neighborhood. But I will also say that I think it is part of the government's job to push the envelope.

The Seattle Central Library designed by Rem Koolhaas is a very controversial building. It's essentially a giant experiment, and some parts of that experiment are not going to work. Koolhaas has a tendency to use materials that aren't tested, are experimental. Some of those materials simply aren't going to work. But that's okay.

If we can just relax about that as a society and as a city, there are advantages to having that experiment. There are things about the building that don't work on the street; I wish it was different on some of the street frontages, but all in all, I actually think it's an exciting new



COURTESY JOHN RAHAIM

building for the city.

The federal building here is what it is. Part of the problem is that it's essentially an 8:00-to-5:00, Monday-through-Friday office building. If that building had other uses that activated it, I'm not sure that people would feel so strongly about it.

What are some of the lessons from the other cities where you have worked that you can bring here?

I think San Francisco needs to take a little bit of a step back from the conflicts and discussions about details of development projects and neighborhood plans—all of which are important. But we seem to have lost the perspective on why we're doing all this.

I would like to have a conversation about growth management, about how the city wants to grow, and how we should shape growth. I think Seattle has done a good job with this because of all the issues of growth management and controlling sprawl in that region.

So often the conversation seems to be about a conflict between people who want to build something and people who don't want it to be built. The conversation should be about how we can shape growth that benefits the city in the long run. The city will grow whether we want it to or not.

Let's expand on that a little and talk about regional planning. That's a hot button and very hard to implement, but can we put our local planning efforts into a regional context?

I must say I'm a little disappointed that I've not heard more of that. I think it's important. I think the major urban centers in the Bay Area have a responsibility to accept a fair amount of growth just because of the regional issues and regional sprawl.

Again, Seattle is a good lesson there. It certainly has not solved the regional discussion by any means. And not nearly as much as cities like Portland and Minneapolis have.

Because of the state growth management act, King County (in Seattle) literally has an urban growth boundary, much like Portland does. We copied that from Portland. All good things in urban planning are copied from Portland, I guess. What the state growth management act forced us to do is to talk to each other at a regional level.

There is still a tremendous amount of fighting between urban municipalities and suburban municipalities that will not accept certain minimum densities and all those things that are important to growth management. But at least they are at the table with each other. It isn't clear to me that people are sitting at the same table here. Yet.



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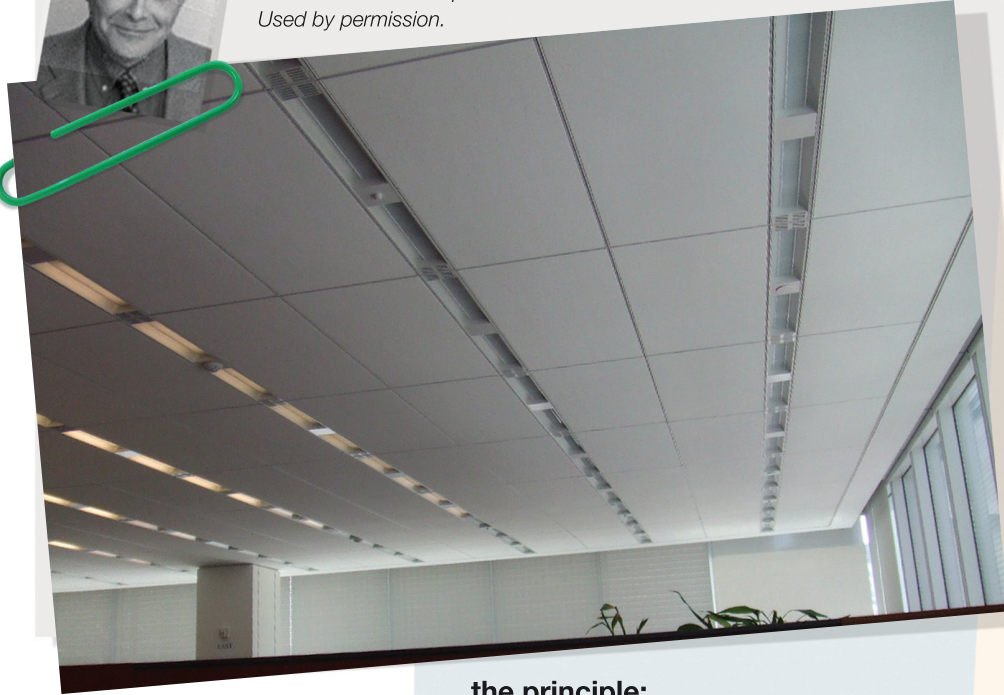
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